



中華民國第二屆國際版畫雙年展

2nd INTERNATIONAL BIENNIAL PRINT EXHIBIT: 1985 ROC

行政院文化建設委員會 策劃

Council for Cultural Planning and Development,
Executive Yuan, R.O.C.

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發行人：陳奇祿

策劃編輯：行政院文化建設委員會

執行主編：黃才郎

助理編輯：趙美媛、黃華源、蕭宗煌、林秀娟、許淑瑩

美術編輯：蘇宗雄、章琦玫

攝影：程延華、葉清芳

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Associate Editors: Chao Mei-yuan, Huang Hwa-yuan, Hsiao Tsung-Huang,
Lin Shiouh-jvuan, Hsu Shu-ying

Art Editors: Su Tsung-hsiung, Chang Chi-mei,

Photographers: Cheng Yen-hua, Yeh Chin-fang,

Translators: Andrew Morton, Tu Shu-hwa

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中華民國74年12月24日～中華民國75年2月24日

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December 24, 1985 – February 24, 1986

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Taipei Fine Arts Museum



284 科萊恩,戴布拉

澳大利亞

她並不悅

KLEIN, Deborah

Australia

She Is Not Amused



285 懷特,蘇珊

澳大利亞

卡布巴里之鬼

WHITE, Susan

Australia

The Ghost of Kabbarli

The art of the woodblock print, which first originated in China, has established a distinguished record of achievement during its long history. Apart from serving simply as a form of artistic expression, the woodblock print performed a vital role in the transmission of culture in China through being associated with the rise and development of printing techniques. In particular, the universality and accessibility of the woodblock print as a popular art form gave to the ordinary citizen of China the opportunity to appreciate and enjoy printed pictures. At the same time it should be stressed that the art of woodblock printing has long since transcended national barriers to become a common expressive language for cultural exchange at an international level.

In contrast to the traditional Chinese woodblock print which was invariably carved in wood, the contemporary print has adopted a very wide range of forms. With advances in scientific techniques, a new generation of materials have become available for use as artistic mediums. In addition, the demand for ever increasing quantities of prints has stimulated innovations in production techniques. One new breakthrough in recent years, for example, has been the introduction of photographic print-making using light-sensitive fluids applied to silk screen. Even etching, well-known throughout Europe as long ago as the 15th century, has experienced a new lease of life through the application of techniques involving photography, metal corrosion and smelting. Also the use of new materials such as plastics and plaster, as well as woods and metals, has enabled many interesting special effects to be produced.

Today's artist is utilising to the full the wide range of techniques available to the contemporary print-maker. Apart from the relatively straightforward traditional approaches, he is free to adopt a variety of methods involving complex makeup and collage. Visitors to this exhibition may thus readily appreciate that, thanks to this revolution in contemporary techniques, prints are able to offer a range of aesthetic insights and exciting textures unmatched by any other artistic medium.

Obviously prints are an art form of great potential, for not only do they occupy the leading edge of modern trends in artistic culture but they also stretch the accepted boundaries of our intellectual experience.

In the general interests of furthering international understanding in a world of sometimes very different artistic values, the Council for Cultural Planning and Development, Executive Yuan, R.O.C. hopes that this exhibition will prove to have been a rewarding experience for all who have participated in it. We also hope that it may lead to a national revival of the art of the print. The 1st International Biennial Print Exhibit: 1983 ROC held in association with the Taipei Fine Arts Museum two years ago resulted in a broad stirring of interest in the art of print-making within Taiwan itself, and also brought an enthusiastic response from print artists the world over. The response in fact was so encouraging that the Council has decided to continue to sponsor future exhibitions and to make them into a regular biennial event.

For the 2nd International Biennial Print Exhibit: 1985 ROC, a total of 3,843 works were sent in by 1,503 print artists from 58 countries, and of these no less than 3,747 works by 1,466 artists were submitted for inclusion in the prize-winning competition. It is encouraging that this year's response has been even more enthusiastic than last time.

The winning entries were chosen after a preliminary adjudication to narrow the field of finalists. The preliminary jury, composed of prominent R.O.C. artists, selected 460 works to go forward to the final. The final jury, an international panel of artists invited by the R.O.C., eventually selected eleven winning entries from a total field of 464 works, including four submitted by special invitation. These figures may give some idea of the vigorous level of competition which prevailed.

I would now like to take advantage of the opportunity presented by the publication of this catalogue of the exhibition to voice my sincerest gratitude to the many print artists who participated in this event, and also my warmest thanks to the distinguished members of the juries.



Dr. Chen Chi-lu

Chairman, Council for Cultural Planning & Development, Executive Yuan, R.O.C.
President, Preparatory Committee for International Biennial Print Exhibit: 1985 ROC

The 2nd International Biennial Print Exhibit: 1985 ROC is being held over the space of two months from 24 December 1985 to 24 February 1986, utilising the exhibition facilities of Taipei Fine Arts Museum.

The original idea of organising an International Biennial Print Exhibit came from Dr. Chen Chi-lu, Chairman of the Council for Cultural Planning and Development, Executive Yuan, ROC. He hoped that an event of this kind would serve to promote international exchange on the cultural and artistic level by providing a forum for artists from East and West, thereby encouraging deeper appreciation and understanding between people of many nations and of diverse artistic values. Accordingly the first International Print Exhibit ROC was held in 1983. The response internationally was so enthusiastic that it was decided to hold a second exhibition this year, and from now on it will become a regular biennial event.

This year's 2nd International Biennial Print Exhibit: 1985 ROC consists of three parts:-

1. Special Exhibition of Traditional Woodblock Prints of Taiwan. This illustrates the development of this engaging form of Chinese folk art by means of a systematic presentation, explanatory introduction and exhibition.
2. Invitational Exhibition of Works by Overseas Printmakers.
3. Exhibition of International Print Competition Qualifying and Prizewinning Entries.

In order to enhance the impact of this year's event, a series of International Print Festival are being mounted concurrently with the exhibition period, involving over 30 public and private institutions throughout Taiwan.

The 2nd International Biennial Print Exhibit: 1985 ROC is being held under the auspices of the Council for Cultural Planning and Development, Executive Yuan, ROC. Application conditions and procedures for the exhibition and open competition were formally announced in June 1985. A warm response was received from printmaking artists from all round the world, resulting in 3,843 works being submitted for exhibition by a total of 1,503 artists from 58 different countries and areas. Of these, a total of 3,747 works by 1,466 artists were also entered for the open competition.

As laid down by the organising committee, the entries were to be subjected to a preliminary adjudication in order to narrow the field before the winners were chosen by the final jury. The preliminary adjudication by a panel of judges composed of artists from the ROC took place on 4 & 5 November 1985. This produced a total of works 1236 by 460 artists considered eligible to go forward to the final adjudication.

Owing to limitations on exhibition space it was not possible to exhibit all the works eligible for the final adjudication. Therefore after careful discussion of each case the preliminary jury selected a single representative work by each of the finalists, resulting in a total of 460 qualifying works actually going forward to the final adjudication.

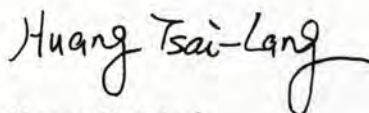
The final adjudication was held on 6 & 7 December 1985 by a specially invited panel of international judges. This year the panel included judges from the ROC, USA, Japan, France, Great Britain and Korea. Their task was to select eleven prizewinners from a total field of 464, made up of the 460 qualifying works which passed the preliminary screening, plus four entries by special invitation. In the first stage of the final adjudication the aim was to reduce the number of finalists. The first round of voting produced 93 finalists, the second round produced 29, and the third round produced the eleven prizewinning entries. In the second stage of the final adjudication, the votes cast for each prizewinning entry over three rounds of voting were added up to decide the order of merit for the Grand Prize and the Gold, Silver and Bronze Medals. The winners of the Minister of Education Prize, CCPD Chairman's Prize (Overseas) and Taipei City Mayor's Prize, all of which were restricted to overseas entrants only, were similarly decided on the results of three rounds of voting. The CCPD Chairman's Prize (ROC), Taipei Fine Arts Museum Prize, National Fund for Literature and Art Prize and the Special Prize of the Director of Hoam Art Museum ROC were limited to ROC entrants only, and the four prizewinners were selected after a final round of voting. This concluded the final adjudication.

The entry works, prize-winning works and invitational exhibition works, along with four additional works contributed by the members of the judging committee, concurrently with the Special Exhibition of the Traditional Taiwan Woodblock Prints will be put on display at the Taipei Fine Arts Museum.

The organisers have been greatly heartened to see the keen response shown towards this event by printmaking artists from all over the world. Without doubt, the superlative quality of the works submitted and the wholehearted commitment of all concerned have both combined to ensure that this year's Exhibit will be a resounding success.

Participating countries and areas, in alphabetical order:—

ARGENTINA, AUSTRALIA, AUSTRIA,
BANGLADESH, BELGIUM, BOLIVIA, BRAZIL,
CANADA, CHILE, COLOMBIA, COSTA RICA, DEN-
MARK, DOMINICA, ECUADOR, FINLAND, GER-
MANY, GREECE, GUATEMALA, GUAM, HONG
KONG, HONDURAS, ICELAND, INDIA, INDONESIA,
IRAQ, IRELAND, ITALY, JAPAN, JORDAN, KOREA,
LEBANON, MALAYSIA, MEXICO, NICARAGUA,
NETHERLANDS, NEW ZEALAND, NORWAY,
PANAMA, PARAGUAY, PERU, PORTUGAL, R.O.C.
SINGAPORE, SOUTH AFRICA, SPAIN, SUDAN,
SWEDEN, SWITZERLAND, THAILAND, THE PHILIP-
PINES, TURKEY, U.K., URUGUAY, U.S.A
VENEZUELA.



Huang Tsai-lang

Section Chief, Preparatory Committee for
International Biennial Print Exhibit 1985 ROC

CHAIRMAN OF JURY

CHEN, Chi Lu R.O.C.
CHAIRMAN,
Council for Cultural Planning & Development, Executive Yuan
PRESIDENT,
Preparatory Committee for International Biennial Print Exhibit: 1985 ROC

PRELIMINARY JURY

CHEN, Ching-jung R.O.C.
Professor,
Graduate Institute of Fine Arts, National Taiwan Normal University.

CHIANG, Hsun R.O.C.
Associate Professor & Head
Department of Fine Arts, Tung Hai University, Taichung

FANG, Shiang R.O.C.
Chairman,
The Graphic Art Society of the Republic of China

HUANG, Tsai-lang R.O.C.
Section Chief of Fine Arts
Council for Cultural Planning & Development, Executive Yuan.

KOO, Chung-kuang R.O.C.
Secretary-General,
The Graphic Art Society of the Republic of China

PAN, Yuan-shih R.O.C.
Instructor,
Taiwan Provincial Tainan Junior Teacher's College

INTERNATIONAL JURY

BIRD, Peter U.K.
Assistant Director of Art,
Art Council of Great Britain

GOLDMAN, Judith U.S.A.
Adjunct Curator of Prints,
Whitney Museum of American Art, N.Y., U.S.A.

HOMMA, Masayoshi JAPAN
Director,
The Museum of Modern Art, Saitama, Japan

LEE, Kyung-sung KOREA
Director,
Walker hill Art Center, Seoul, Korea

LIAO, Shiou-ping R.O.C.
Adjunct Professor,
Department of Art and Music, Seton Hall University, N.J., U.S.A.

SYLVESTRE, Henri FRANCE
Principal Inspector of Artistic Creation,
Ministry of Culture, France

WANG, Shiou-hsiung R.O.C.
Head & Dean of Fine Arts Department,
National Taiwan Normal University, R.O.C.

LIST OF PRIZE-WINNERS

Grand Prize	FERDOUS, Akhter Bangladesh The Lines · · · etching, aquatint 49 x 60
Gold Medal	WAKATSUKI, Kohei Japan 84 - Removed - II · · · drypoint, aquatint 65.5 x 96.5
Silver Medal	TSAL, Tu-chih R.O.C. Ancient Hunters · · · stone rubbing 95 x 79
Bronze Medal	AY-O Japan Japanese Wrestling · · · serigraphy 40 x 82.5
Minister of Education Prize (For foreign artists only)	MIYAYAMA, Hiroaki Japan Water in the Box - 85-2 · · · etching, mezzotint 50 x 66
CCPD Chairman's Prize (For foreign artists only)	KIM, Ik-mo Korea Untitled - Cube I · · · aquatint 39 x 60
Taipei City Mayor's Prize (For foreign artists only)	PASTERNAK, Maurice Belgium Profils Horizontaux · · · mezzotint 55 x 79
CCPD Chairman's Prize (For R.O.C. artists only)	YANG, Mean-day R.O.C. Illusion "3" · · · serigraphy 55 x 75
Taipei Fine Arts Museum Prize (For R.O.C. artists only)	CHEN, Yuan-cheng R.O.C. Siesta · · · woodcut 53 x 75
National Fund for Literature & Art Prize (For R.O.C. artists only)	SHEN, Chin-yuan R.O.C. Memories(2) · · · mixed 37 x 50
Special Prize of the Director of Hoam Art Museum R.O.K. (For R.O.C. artists only)	LAU, Thow-beng R.O.C. View 8510 · · · intaglio 44 x 66



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中華民國台灣省台北市愛國東路102號

102 Ai-Kuo East Road, Taipei, Taiwan, R.O.C.

TEL: (02)3965802

252. YANG, Mean-day R.O.C.
Illusion "3" ··· Serigraphy 55 × 75
253. CHEN, Yuan-cheng R.O.C.
Siesta ··· woodcut 53 × 75
254. SOU, Pui-kun H.K.
August 1984 ··· intaglio 51 × 66
255. LAU, Kam-pui H.K.
Borderline between Dreaming and Waking ··· intaglio 36.2 × 49.7
256. DAWN, Chen-ping R.O.C.
Intaglio Process ··· Serigraphy 50 × 77
257. NI, Chao-long R.O.C.
Homage I ··· mixed 96 × 66
258. CHEN, Kuo-chan R.O.C.
Expectancy ··· etching 39 × 32
259. CHIOU, Tsung-jiun R.O.C.
Death of Buddha ··· woodcut 65 × 96
260. LEE, Quan-pui R.O.C.
Ode to the Stormy Sea ··· etching 39 × 52
261. CHOU, Ying R.O.C.
ode to the Rocks (60) ··· mixed 109 × 75
262. LAU, Thow-beng R.O.C.
View 8510 ··· intaglio 44 × 66
263. LING, Jiunn-sane R.O.C.
A Nation at Peace ··· linocut 90 × 75
264. CHUNG, You-hui R.O.C.
Nostalgia ··· mixed 42 × 63.5
265. LAI, Jun R.O.C.
Black, Yellow and Green ··· Serigraphy 90 × 75
266. PAN, Yuan-shih R.O.C.
Ning-nan Gate ··· woodcut 60 × 45
267. LIAO, Shiou-ping R.O.C.
Rock Garden II ··· Serigraphy 50 × 65
268. LIN, Chih-hsin R.O.C.
Lazy Life ··· linocut 64 × 64
269. ROLANDO, Garita Costa Rica
Abril-Abril ··· aquatint 30 × 25
270. WIDMANN, Bruno Uruguay
El Secreto ··· Serigraphy 41 × 56
271. VARALE, Nanni Italy
Alfabeto ··· Serigraphy 70 × 50
272. MUI, Chong-ki H.K.
Fei-lai Gorge ··· woodcut 48 × 64.5
273. SUADI, Haryadi Indonesia
Bouraq ··· woodcut 45 × 40
274. WALUYA, Aten Indonesia
Image of Fantasy VI ··· etching, aquatint 40 × 32.5
275. SABANA, Setiawan Indonesia
Mentari Pagi (The Morning Sun) ··· etching 12.5 × 23
276. RASJURMREARSOOK Araya Thailand
Painful Psyche ··· mixed 42 × 71
277. APALANIAPPAN, Rm. India
Book Page 2nd & 3rd ··· etching 24.5 × 50.5
278. INAN, Ergin Turkey
Fu Babdruck ··· drypoint 53 × 39
279. DELACRUZ, Fil Philippines
aftermath ··· mezzotint 40 × 60
280. BALATBAT, Teresa Philippines
Midnight Contemplations ··· Serigraphy 49 × 32
281. REINDELL, Ursula German
In the Studio ··· Serigraphy 39 × 60
282. LONGLEY, Dianne Australia
Interchange Between Now + Tomorrow ··· etching 50 × 36
283. SANKEY, Olga Australia
Citadel ··· Serigraphy 56 × 76
284. KLEIN, Deborah Australia
She Is Not Amused ··· linocut 76 × 53
285. WHITE, Susan Australia
The Ghost of Kabbarli ··· lithography 60 × 80
286. ESLER, John K. Canada
Night Fire ··· color etching 60 × 45
287. GENUSH, Luba Canada
Burst of Life ··· Serigraphy 102 × 66
288. DESJARDINS, Benoit Canada
Lisali ··· Serigraphy 93 × 70
289. DIXON, Steven Canada
Shed ··· etching 40 × 56
290. LAFONTAINE, Yvan Canada
Changer d'Air ··· etching 45 × 60
291. RUDMAN, Sean Canada
Untitled ··· etching, engraving 29.5 × 29.5
292. RAAB, George Canada
The Never Ending Search for Charlie's Moose ··· etching 33 × 60
293. RUSK, Sue Canada
Apartment #8 ··· etching 61 × 45
294. CARREAU, Aline Canada
Sea Star, Swelling Torrent As a Fountain of Sagacity
··· woodcut 45 × 45

